

Mustafa Hulusi



Clockwise from left: Jim Lambie's *Exceeder*, 2007, front, and behind it, from left to right, *You Can Live Forever in Paradise on Earth #2*, 2008, by Simmons & Burke, Mustafa Hulusi's *Expander Paintings (Green M, Blue M, Yellow M, Violet M)*, 2006, and Raul de Keyser's *Surplace Nr 4*, 2002; a Lawrence Weiner text piece situated, per the artist's request, at the bottom of Delug's pool; a 2003 untitled work by Polke overlooks the dining table and chairs, all by Franz West.



Turkey, telling no one but her family.

A divorce was quietly arranged, and she traveled to Los Angeles, where she stayed with family friends while attending UCLA. After graduating, three years later, she returned to Turkey, only to have her parents select another groom for her. She fled back to L.A. and, within a few weeks, met attorney Samuel Delug. They were married in 1977 and had three children together.

Delug's rebellious past may explain her empathy with daring young artists. It is an inclination she shares with Paul Schimmel, the chief curator of the Museum of Contemporary Art (MOCA) in Los Angeles, who is known for organizing such controversial exhibitions as the recent Takashi Murakami retrospective. Roach introduced Delug to Schimmel, who in 2003—after she had already purchased an enormous Mark Manders sculpture for the museum—asked her to join MOCA's acquisitions committee. "We started going to galleries," she says. "Can you imagine his insights and the education I got? And Paul knows everybody."

